

*See it*

*believe it ...*

*by*

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*Submitted in partial compliance with the  
requirements for the National Diploma in  
Photography in the Department of  
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Technikon OFS*

*November 1993*



PHOTOGRAPHER : UNKNOWN

PHOTO COURTESY OF OPERATION MOBILISATION

"One picture can speak more than a thousand words"

Weegee

## ACKNOWLEDGEMENTS

I thank God for the talent and guidance  
He gave me through my course and for my  
parents who made it possible for me to study.



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**"God's love seeks sinners worldwide"**

PHOTOGRAPHER: SUSANNA BURTON

PHOTO COURTESY OF OPERATION MOBILISATION

## 1. INTRODUCTION

As Weegee said: "One picture can speak more than a thousand words ...."

In the past three years I have been involved with part-time missionary work. During this period I became aware of the impact of visual material on people's lives and emotions.

I believe that photography has no limits and that we can do far more than what we are presently doing.

The technology is so advanced, new doors are opening everyday, we just have to use it!

In fact we are living in a visual world where people are brought up in front of televisions, videos, magazines, cinema etc. People act on what they see.



**"God will reward those who obey"**

PHOTOGRAPHER: SUSANNA BURTON

PHOTO COURTESY OF OPERATION MOBILISATION



## 2. INFLUENCES

Bill Drake sings a song:

*I'll obey to serve You  
I'll obey because I love You  
I'll obey my life is in Your hands  
for it's the way to prove my love  
when feelings go away  
and if it cost me everything  
I'll obey.*

Through grace and love, God has saved me and has called me to do full-time missionary work. My personal relationship with Jesus Christ has grown and has made me realise what He has given me: a new free life in Christ, real happiness, a reason for living and most of all - eternal life. In return I want to be obedient to His voice.

I plan to do full-time missionary work on completion of my studies. Through this dissertation I wanted to investigate the use of photography in missionary work, as this is one way to implement my God-given talents.

Photography is a powerful communication tool and can be used more in spreading the gospel. Susanna Burton has had a great influence on me as a student photographer and has inspired me to start thinking in which ways positive work can be done through photography.

I am still discovering the endless possibilities of photography combined with the creative ideas only God can give.



**"What a glorious privilege to go into one of these tribes and  
unlock to a whole nation the door of eternal life"**

PHOTOGRAPHER: UNKNOWN

PHOTO COURTESY OF OPERATION MOBILISATION

### 3. WHY MISSION PHOTOGRAPHY?

In many newspapers, magazines and television programmes the dark side of life (i.e. death and horror) is usually depicted.

*Where is the light that is supposed to illuminate the darkness?*

Mission photography is certainly a combination of photojournalism and documentary photography. Missions exist in many countries where the inhabitants speak different languages, communication gaps could arise. Photographs speak in every language .....

With visual material one can evoke certain emotions, open people's eyes and even cause social reform.

I think you can really excite people to respond to the gospel of Jesus Christ if they can visualise it better. Only through the working of the Holy Spirit can people be converted. God has given us talent, equipment and the ability to use it, so why not utilise it?

The global vision of many mission organizations is to give every person the chance to respond to the gospel of Jesus Christ before the year 2000. This we can certainly do through any medium.

I saw this quote on a wall:

*Tell me I forget*

*Show me I remember*

*Involve me I understand*

So this makes me think:

Why do people cry in sad movies or are scared to death when they look at horror movies - *are they emotionally involved?*



We as Christians have an advantage if we compare it with secular material. We can pray for life-giving results on people's lives and because our God is victorious and faithful we can step out in faith expecting reaction!

Financial supporters always want to know where their money goes and what is it used for. Combining your answer with photographic evidence should provide the necessary answers.

I believe that through this powerful medium you can get more people involved in missionary work, keeping your prayer, moral and financial supporters excited about God's Work.

One can develop a positive attitude towards missionary work through all this feedback (in letters and visual material) and eliminate the negative attitude people might have. Most negative attitudes are a product of inaccurate information.

In the end we have to keep in mind that what we are competing in a visual world, therefore a professional product has to be used to spread the good news. Proper training is necessary in order to accomplish.



**"You have one business on earth - to save souls"**

John Wesley

PHOTOGRAPHER: UNKNOWN

PHOTO COURTESY OF OPERATION MOBILISATION

#### 4. TRAINING AND WORK OPPORTUNITIES

I became excited when I heard about YWAM's (YOUTH WITH A MISSION) vision for photography.

YOUTH WITH A MISSION has a university in Hawaii, called the University of the Nations.

In their Faculty of Communication their purpose is to train students to become effective Christ-like communicators through:

- Understanding the ways of God in communication.
- Studying under visiting professionals with international experience.
- Developing skills through dynamic hands-on practical experience.
- Choosing appropriate methods and technologies in relation to audiences.
- Serving audiences through contemporary and culturally relevant communication.

The degrees you can study in Faculty of Communication:

Associate of Arts in Communication

A.A. (Comm. Arts)

Associate of Arts in  
Graphic Design

A.A. (Graph. Des)

Associate of Arts in  
Journalism : Mass Media

A.A. (Jour)

Bachelor of Arts in  
Communication Arts

B.A. (Comm. Arts)

Bachelor of Arts in  
Graphic Design

B.A. (Graph. Des)

Bachelor of Arts in  
Journalism : Mass Media

B.A. (Jour)

Before commencing any degree, you first have to do three months of discipleship training.  
(That is the CCM 701 & 702 or CCM 703 & 704 that is required).

### Degree Programmes

Associate of Arts in Communication Arts		Credits
Prerequisites: CCM 701 & 702 or CCM 703 & 704		24
COM 232	School of Video Production	12
COM 270	School of Radio Broadcasting	12
COM 301	Communication and the Biblical View of Man	12
One course selected from the following		12
COM 242	School of Photography	12
COM 222	School of Graphic Design	12
Two electives from the following:		24
COM 243	Photography internship	12
COM 250	School of Journalism: Mass Media	12
COM 251	Journalism Internship	12
COM 271	Radio Internship	12
COM 302	Advanced Principles of Communication	12
COM 350	School of Marketing and Research	12
COM 351	Marketing and Research Internship	12

Another elective (approved by the College/ Faculty Academic Advisor)	12
Total for Associate of Arts Degree	96

<b>Associate of Arts in Graphic Design</b>	<b>Credits</b>
Prerequisites: CCM 701 & 702 or CCM 703 & 704	24
COM 222 School of Graphic Design 1	12
COM 223 Graphic Design Internship I	12
COM 322 School of Graphic Design II	
COM 323 Graphic Design Internship II	
COM 301 Communication and the Biblical View of Man	
Another elective (approved by the College/ Faculty Academic Advisor)	12
Total for Associate of Arts degree	96

<b>Associate of Arts in Journalism : Mass Media</b>	<b>Credits</b>
Prerequisites: CCM 701 & 702 or CCM 703 & 704	24
COM 301 Communication and the Biblical View of Man	12
COM 250 School of Journalism: Mass Media	
COM 251 Journalism internship	12
Three electives selected from the following: (2 of which must be in a series)	36
COM 232 School of Video Production	12
COM 233 Video Internship	12



COM 242	School of Photography	12
COM 243	Photography Internship	12
COM 222	School of Graphic Design I	12
COM 223	Graphic Design Internship I	12
COM 270	School of Radio Broadcasting	12
COM 271	Radio Internship	12
COM 280	Writing for Public Relations School	12
Another elective (approved by the College/Faculty Academic Advisor)		12
Total for Associate of Arts Degree		96

<b>Bachelor of Arts in Communication Arts</b>		<b>Credits</b>
Prerequisites: CCM 701 & 702 or CCM 703 & 704		24
Core requirements: CCM 311, COM 301 & HIS/SAT 301		36
COM 280	Writing for Public Relations School	12
COM 302	Advanced Principles of Communication	12
COM 350	School of Marketing and Research	12
Two courses selected in a series from the following		24
COM 222/223	School of Graphic Design I and Internship	24
COM 242/243	School of Photography and Internship	24
COM 232/233	School of Video Production and Internship	24
COM 250/251	School of Journalism: Mass Media and Internship	24
COM 270/271	School of Radio Broadcasting and Internship	24
Two electives selected from other Communication courses approved by the College/Faculty		24
Total for Bachelor of Arts Degree		144

### **Bachelor of Arts in Graphic Design**

**Credits**

Prerequisites: CCM 701 & 702 or CCM 703 & 704	24
Core requirements: CCM 311, COM 301 & HIS/SAT 301	36
COM 222 School of Graphic Design I	12
COM 223 Graphic Design Internship I	12
COM 226 School of Illustration	12
COM 322 School of Graphic Design II	12
COM 323 Graphic Design Internship II	12
COM 302 Advances Principles of Communication	12
One elective selected from the following	12
COM 242 School of Photography	12
COM 243 Photography Internship*	12
COM 350 School of Marketing and Research	12
COM 351 Marketing and Research Internship*	12
COM 232 School of Video Production	12
COM 233 Video Internship*	12
COM 380 Author's Training School	12
COM 250 School of Journalism: Mass Media	12
COM 251 Journalism Internship*	12
COM 270 School of Radio Broadcasting	
COM 271 Radio Internship*	12
Another elective (approved by the College/Faculty Academic Advisor)	12
* See course descriptions for prerequisites.	
Total for Bachelor of Arts Degree	144

### **Bachelor of Arts in Journalism: Mass Media**

**Credits**

Prerequisites: CCM 701 & 702 or 703 & 704	24
Core Requirements: CCM 311, COM 301 & HIS/SAT 301	36
COM 250 School of Journalism: Mass Media	12

COM 251	Journalism Internship	12
One course with internship from the following (approved by the College/Faculty Advisor)*		24
COM 232	School of Video Production	12
COM 233	Video Internship	12
or		
COM 270	School of Radio Broadcasting	12
COM 271	Radio Internship	12
Two electives selected from the following		24
COM 222	School of Graphic Design I	12
COM 223	Graphic Design Internship I	12
COM 242	School of Photography	12
COM 243	Photography Internship	12
COM 350	School of Marketing and Research	12
COM 351	Marketing and Research Internship	
COM 280	Writing for Public Relations School	12
COM 380	Author's Training School	12
Another elective (approved by the College/Faculty Academic Advisor)		12
<b>Total for Bachelor of Arts Degree</b>		<b>144</b>

\*Internship experience must relate to journalism and must be selected in consultation with the College/Faculty Academic Advisor.

They first work with you, before you work with other.

There are so many cultures/nationalities involved that you first have to deal with transcultural relationships.



## Course Descriptions

**\* COM 232 School of Video Production Credit 12**

The School of Video Production provides intensive training in video production. Classroom lectures and hands-on experience include:

- a. Scriptwriting
- b. Multi and Single Camera Production.
- c. Editing
- d. Post Production, Audio and Lighting Prerequisites : CCM 701 & 702 or CCM 703 & 704

**\* COM 233 Video Production Internship Credit 12**

The three-month internship provides further practical training in video production. Prerequisite : COM 232

**\* COM 242 School of Photography Credit 12**

This course is designed for those who are interested in acquiring knowledge and skill in photography in order to communicate God's purpose in the world today with visual impact. A wide range of topics include:

- a. Photo-journalism = photography as a tool for communication.
- b. Photo Techniques: composition, light, and timing, colour and black and white photography and camera techniques.
- c. Darkroom Techniques: developing black and white film and print making.

d. Presentation: filing, budgeting, exhibition, reproduction and distribution.

Prerequisites: CCM 701 & 702 or CCM 703 & 704

\* **COM 243 Photography Internship**

**Credit 12**

Students join mission outreaches to improve their skills in photography, and work under supervision in photo departments.

Prerequisite: Com 242

Although photography is not currently offered as a degree course, they plan to develop a course with photography as a major.

YOUTH WITH A MISSION also plans to have ten communication satellite campuses throughout the world. The first one is situated in Hawaii and the second one they plan to start is in Muizenberg near Cape Town.

When the campus is established they will serve other organizations with their communication skills. They will also develop photography as a more specialized subject. Every mission organization will be able to make use of professionals who are also missionaries. This is an exciting development.

YOUTH WITH A MISSION is also using their photographers in their mission work throughout the world.

They are currently stationed in Netherlands	-	Heidebeek
West Germany	-	Hurlach
France	-	Maison de Blonay
Philippines	-	Manila
Canada	-	Cambridge
and on their ship	-	MV Anastasis
with it's main base in Texas.		

Their list of work opportunities is extensive and there are a variety of places to go to.

LANGUAGE	COUNTRY	TOWN/CITY
SPA	ARGENTINA	BUENOS AIRES
ENG	AUSTR	BRISBANE
SPA/ENG	BOUVIA	LA PAZ
POR	BRAZIL	BELEM
ENG	CANADA	BRITISH COLOMBIA, VANCOUVER
ENG/HIN	INDIA	CULCUTTA
ENG	NEW ZEALAND	AUCKLAND (POLYNESIAN MINISTERIES)
ENG	U.S.	VIRGIN ISLAND
ENG/SPA	USA	HAWAII, PAIA, MAUI
ENG	USA	DENVER, COLORADO
ENG/SPA	USA	TEXAS, TYLER
ENG	GERMANY	ALTENSTAACH
GER/ENG	INDIA	MADRES
ENG	JAMAICA	MANCHESTER
SPA/ENG	SPAIN	SEVILLE
ENG	USA	FLORIDA, MIAMI
ENG	USA	FLORIDA, ORLANDO
ENG	USA	HAWAII, KANAU
ENG	USA	OREGAN
ENG	USA	TEXAS, MERCY SHIPS

Many more opportunities exist and the students that complete their degrees at Kona Campus are also able to do mission work. It's difficult to say exactly how many photographers are really involved, because this is a global situation with many amateur photographers.



**"You can't beat God giving" - Oswald Smith**

PHOTOGRAPHER: UNKNOWN

PHOTO COURTESY OF OPERATION MOBILISATION



## 5. EARLY SOCIAL REFORMERS

Early documentary photographers did something very similar to what I would describe as mission photography.

Photographers like Lewis Hine, Dorothea Lange, Jacob Riis and even Dr. Barnardo used photography to bring social reform.

### Dr Barnado

Dr. Barnado, a famous British founder of homes for destitute boys, started using photography in the early 1870's. He wasn't a photographer, but hired professional photographers to take photos of the boys as they appeared on arrival and when they left the Barnado homes.

These photographs were mounted on a card with a text printed on the back to explain the work of these homes. The cards were sold and collected in sets.

These cards created very effective publicity and also raised funds to pay for food and clothing.

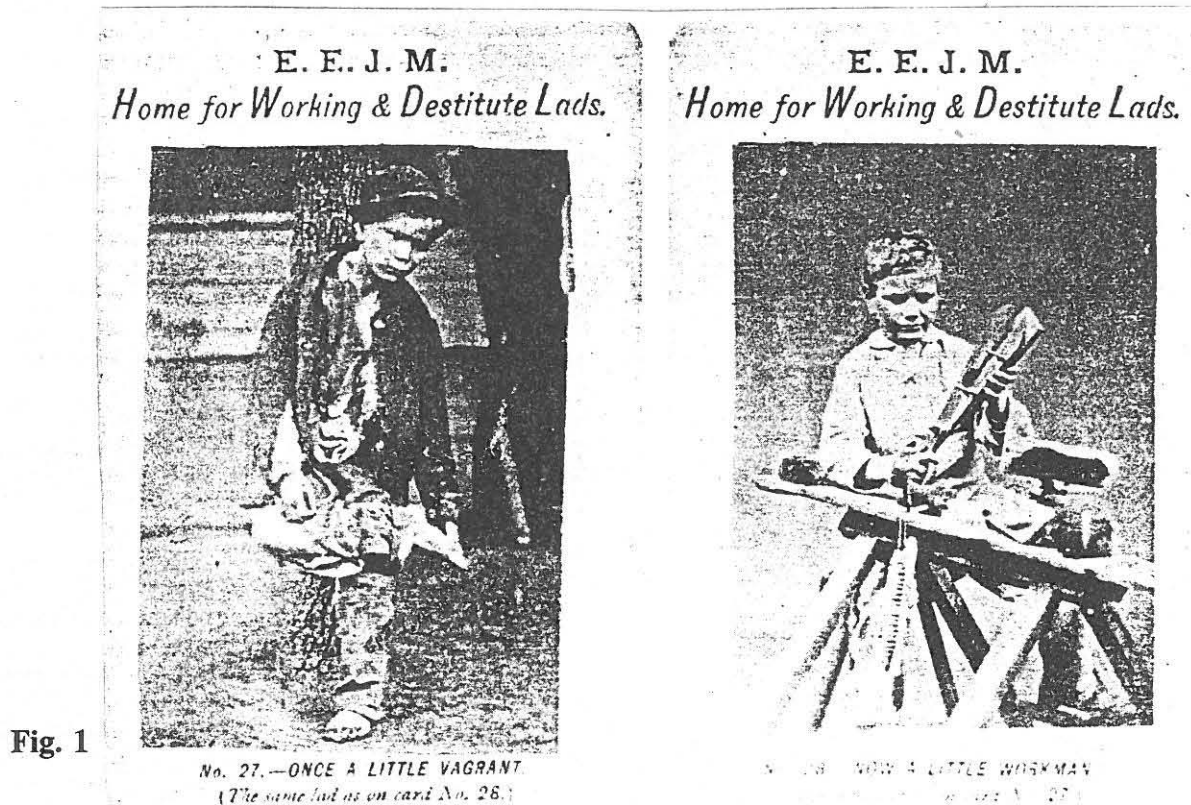


Fig. 1

The before and after photographic cards were sold to help Dr. Barnado's East End Juvenile Mission.

### **Jacob August Riis**

Jacob August Riis was not a photographer at first, but a daily police reporter for the "Tribune".

He was convinced that the main causes of crime and mortality rate in that area were due to the inhuman living conditions. He tried his best by writing articles about the conditions in the slums, he gave lectures, published exposés calling for immediate social reform, all with little results.

He realized that he could use photographs to further his cause by providing pictorial evidence. If the one half of the country tried to pretend not to see how the other half lived, they couldn't ignore documentary photographs.

At first he hired a photographer, but was not satisfied and taught himself to take photographs. It was not easy and the highly inflammable magnesium they used for lighting was quite dangerous. He nearly caused major fires and almost blinded himself. However, his results were astonishing and in 1890 he published a book *How the Other Half Lives*, which was devoted to the conditions of life in New York tenements. He showed with photographic evidence that as many as fifteen people were forced to live in a single tiny room, that small children had to sleep on bare floors; amidst rubbish and that hygiene was badly lacking.

His book, especially the photographs, caused an uproar and Theodore Roosevelt, then a New York Republican politician, later the head of the New York Police Department and ultimately the 26th president of the United States, called at Riis to say that he had read the book and offered his help.

His book led to the first New York legislation designed to address the worst evils of tenement housing. The foul decrepit houses were torn down and the central part of the former slum area was rebuilt as the Mulberry Street Park with the J.A. Riis Community House.

"As a journalist, Riis gave photography a social assignment which has remained relevant to this day. He was one of the first to show how photography could become a critic, public prosecutor and judge of social-ills, a critic more powerful than the written word. His photographs became the conscience of Society but their value lies not only in their documentary character but also in their emotional involvement". (Daniela Mrazkova : 1987)

### **Lewis Hickes Hine**

"I wanted to show things that had to be corrected," was Lewis Hine's credo.

Hine put his faith in photography's ability to mirror society and arouse its conscience. He relied on it alone to convey his message unlike Riis who used photographs to document what he had been writing about.

In 1908 Hine was hired by the National Child Labour Committee as their official photographer.

He travelled all over the country, photographing West Virginian mines, South Carolina cotton mills, Indiana glass factories, the cotton fields of the South and the sugar beet belt of the Midwest etc. - wherever children were forced to work as many as twelve hours a day to make a living.



Although the country had legislation curbing child labour, the laws were frequently broken because children could be paid less than adult workers. Although his assignment was not easy, he gathered five thousand pictures. He was often banned from premises, or the children were hidden while he was there, he was often forcibly expelled from factories. In that time he also posed as an insurance agent, fire inspector or legislator, hiding his camera under his coat, measuring the children's height by the buttons on their jackets and making a few notes to transfer on the back of his prints.

His photographs of child slavery, however, aroused public indignation more effectively than the most eloquent article or most fiery speech." (Daniela Mrazkova, 1987)

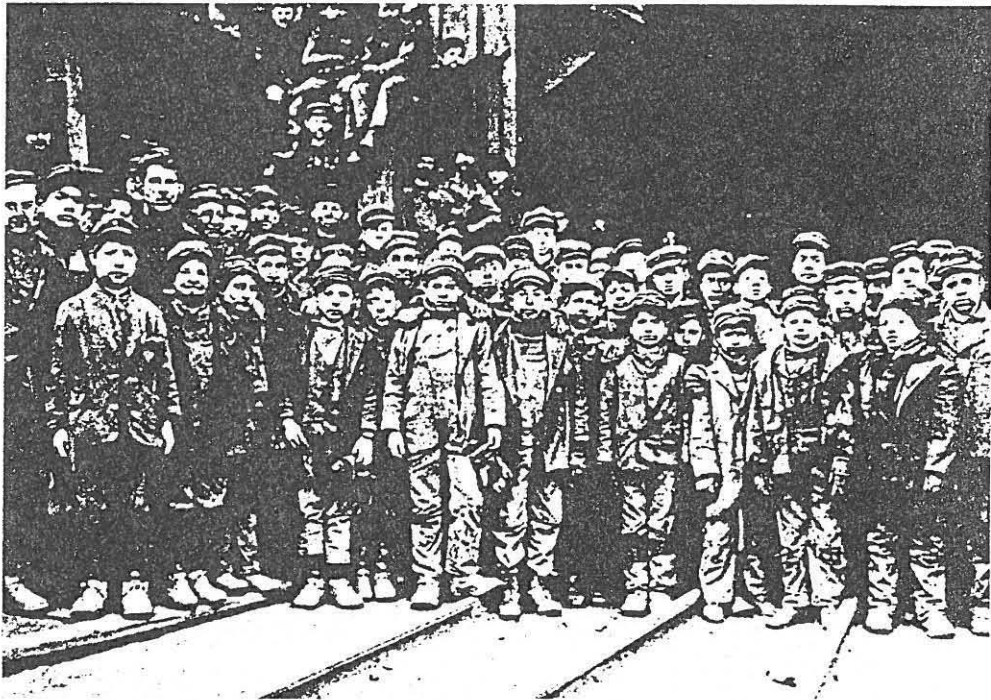
His photographs had remarkable 'eye-to-eye' communication quality, enhanced by the environment and characters: immigrants, child workers, breaker boys and newspaper vendors are presented in flop houses, streets and workshops.

It is reality that does the talking here, the raw truth unadorned and unembellished.

"Lewis Hine helped abolish the most blatant cases of exploitation of child labour."

"The strength of his photography, however, cannot be explained only in terms of the indignation-arousing subject or unembellished reality. The appeal lies in the personal involvement of the photographer in his subject, in his showing things as he sees them, in expressing his concern. Small wonder then that Hine himself called his pictures 'interpretation photographs'. (Daniela Mrazkova: 1987)





**Fig. 2**

Some of the so-called 'helpers' in a Georgian cotton mill.

Georgia, 1909-13

### **Dorothea Lange**

They say that she was unusual, never interested in a wealthy existence that she had by birthright. She didn't hesitate to exchange security for the life of a hobo; the comfort of a studio for nights without shelter; financial profit for an uncertain career as a travelling photographer.

Dorothea Lange started with a portrait studio but soon grew less interested in the clients. That's why, she decided to leave the glamour and fame in search of places where life was to be found.

This first picture which made her famous was totally different from the one's she had before:

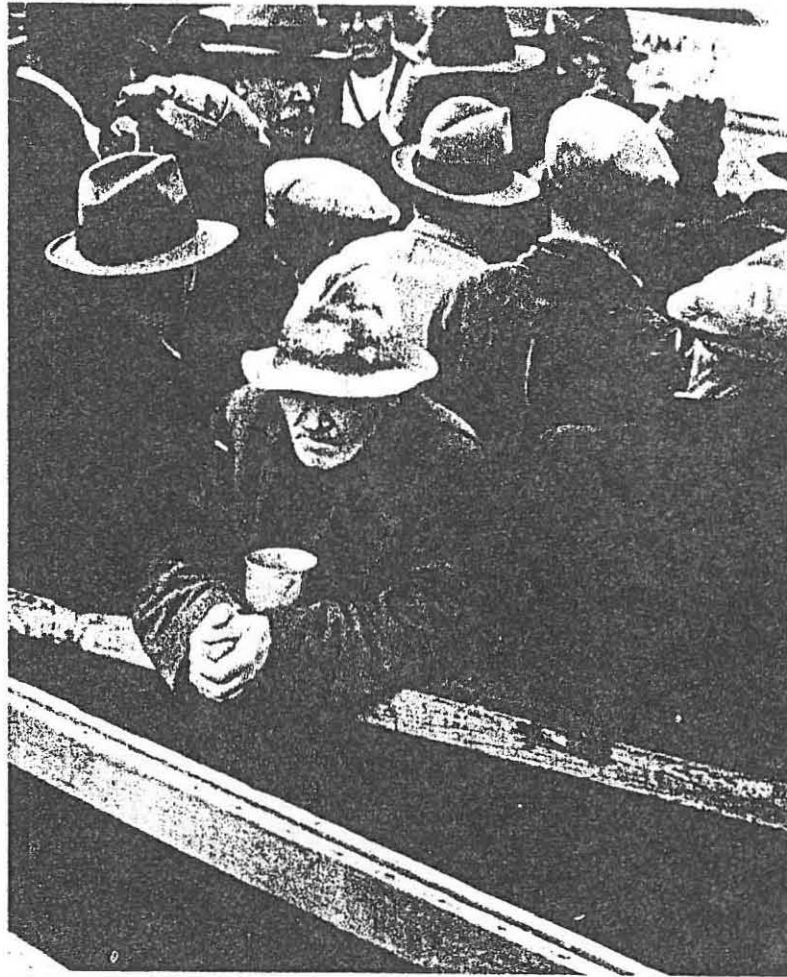


Fig. 3

"An old man leaning heavily against a railing, his back turned to the people, his wrinkled hat low on his forehead, his lips bitterly pressed together holding a tin cup in his gnarled hands."

(Daniela Mrazkova 1987)

Dorothea Lange concentrated on people's faces, realizing how they lived and recording the emotion revealed in their eyes and rest of their bodies. She started capturing human conditions.

She started working with Paul Taylor, a professor of economics at the University of California. He was so impressed by her photographs that he asked her to work with him on a report on seasonal farm labour.



"The Taylor-Lange report on despair and hunger of migrant farm workers and their families without permanent shelter led to establishment of camps and provision of food relief. Two and a half thousand famished, ragged and sick men, women and children saved after weeks of suffering thanks to lady photographer, ran the headline of the March 10, 1936 issue of San Francisco News.

She worked with the FSA and took pictures in the Depression years in Georgia, Louisiana, Mississippi, Alabama, Texas and California. Dorothea showed sad eyes of children, the drawn, exhausted faces of their mothers, the raw hands of cotton pickers. While she was taking these photographs, she was asking them questions, talking to these people. The migrants liked her and were astonished about her interest and care.



**Fig 4**

Migrant mother became the symbol of the Depression years.

"Dorothea Lange, a woman who gave the lens, a dead mechanism, unparalleled passion and humanity because she wanted to help alleviate the cruelty of the world." (Daniela Mrazkova 1987)



**"We are God's channel to reach all people"**

PHOTOGRAPHER : UNKNOWN

PHOTO COURTESY OF OPERATION MOBILISATION



## 6. THE USES OF PHOTOGRAPHY IN MISSIONARY WORK

Photography in Missionary work gets more vital every year.

**SLIDES:** They are very simple and effective, and you can operate them in the most primitive places.

In South Africa MEMA is well known for its slide shows that can be ordered from their office in Wellington.

ADAM (ART DRAMA AND MOVEMENT) in Yeoville, Johannesburg makes use of Audio Visuals as part of their shows.

A combination of slides and drama does also work very effectively. The Agapé students in Bloemfontein used slides in a drama "The Champion". They used it for special effects, background information and to carry their message across to the audience.

At the University of the Nations in Hawaii, they have more than 30 000 slides for audio-visual presentations.

**FILMS:** In South Africa films are available at [CAMPUS CRUSADE FOR CHRIST], MEMA MEDIA and WYCLIFFE.

The Jesus film of CAMPUS CRUSADE FOR CHRIST is well known in every mission organisation. This film is translated into more than 230 languages. This film is used worldwide.

Films are mainly used for Evangelical messages and missionary motivation. Films are being replaced by videos or they are transferred onto video cassettes.

## **BROCHURES AND**

**MAGAZINES:** With all the Christian magazines being published today, more and more freelance photographers are used.

Brochures can be used to provide information to people who are unfamiliar with the work done at missions.

## **APPENDIX**

### **A, B, C**

### **APPENDIX D**

These are two articles from two Christian magazines "Die Voorligter" and "Christian Living Today" to show how photography has been used in articles. This brochure is from OPERATION MOBILISATION self to introduce the Doulos visit to people of South Africa. This brochure was distributed at almost every campus in the Cape Town region, Stellenbosch hostels and other strategic places. It couldn't be ignored. I chose this topic to illustrate the necessity of advertising.

## **NEWS- AND PRAYER**

**LETTERS:** Missionaries have to correspond on a regular basis. When you are in a different country and you can send photographs, your supporters can have a better idea of your circumstances and needs, and can therefore pray more effectively.

**EXIBITIONS:** There are always exhibitions where different Christian organizations have to exhibit. If you have a professional, attractive exhibition, more people become interested in your organization.

**POSTERS:** For poster evangelism they use eye-catching posters with striking slogans or texts.

In South Africa posters are available at

- SGM
- Christian literature centre

Most of the posters are printed in the UNITED KINGDOM and UNITED STATES OF AMERICA.

## VIDEOS

There are a wide variety of videos in circulation, and Christian video's are available in most countries.

Many organizations use videos to report back to their head offices. Operation Mobilisation uses a team of Australians every year for this purpose. They are called "See it Believe it". They serve OPERATION MOBILISATION and record all the work done that year at a low cost.

There are more uses, these are just the most familiar one's.

Graphic designers work very closely with photographers or take their own photographs.

Doctor John T.J. Dekker - Missions Consultant of Partners International and (GMI) Global Mapping International.

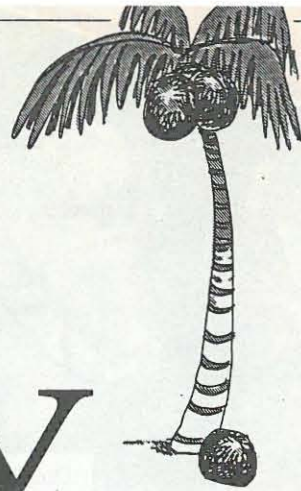
Dr John Dekker was born in Holland. By the time he was 30 years old, he was a Canadian citizen, married and beginning life among the Dani people in Irian Jaya (the western half of New Guinea). The stone-age Dani people were 5 000 years removed in time! For 21 years Dekker and his family lived among them as pioneer missionaries. This is some of the wildest and most inhospitable terrain on the surface of the earth. It has a roadless and dangerous interior.

He filmed the Dani people while he was there. Although he had very little training in filmmaking, his film is quite professional. The viewer is provided with a clear picture of their circumstances their living, conditions, appearance and their primitive way of life.



# LAND

# AHOY



for

# CAPTAIN BOOTH



*When Operation Mobilisation's first ship, the M.V. Logos, berthed in Cape Town in 1978, it was to have a far-reaching effect on one South African family...*

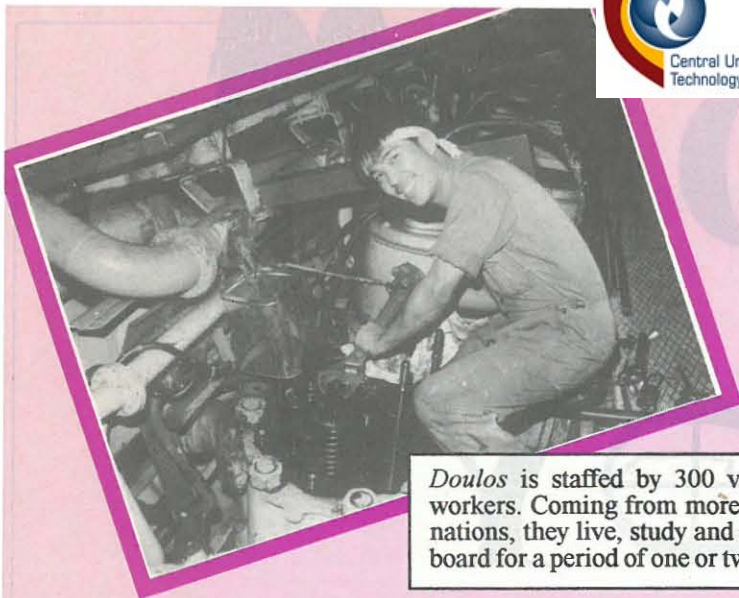
by Jane Barlow



George Booth had just promised his wife Carolyn after five years of marriage that he was going to "swallow the anchor," a seafarer's term for going ashore for good, because they had never spent a Christmas together due to his duties as an

(continued on page 30)





*Doulos* is staffed by 300 volunteer workers. Coming from more than 30 nations, they live, study and work on board for a period of one or two years.

# Doulos

1993  
Southern

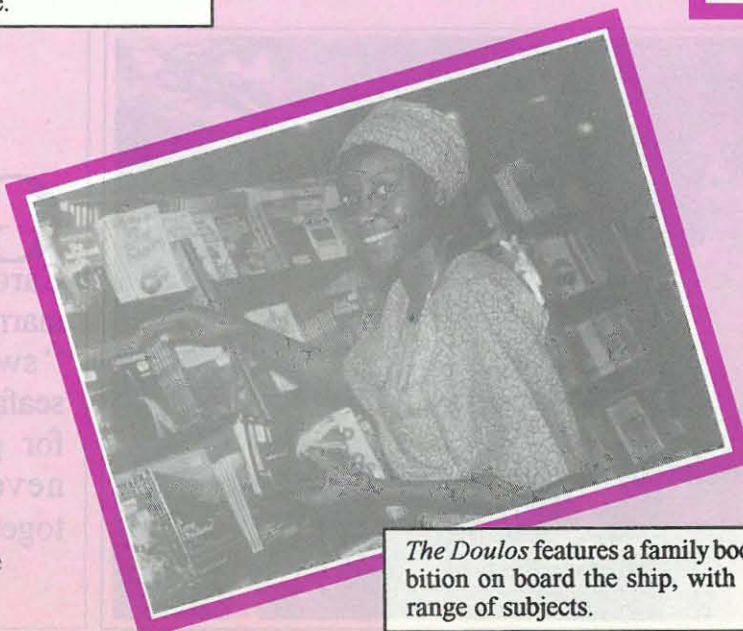
## Sailing into



Planned in close co-operation with local educational authorities and churches, a variety of events take place both on ship and on shore. Through all of these activities, the *Doulos* crew desires to appreciate and learn from different cultures they encounter. At the same time, they try to share their faith and friendship in a way that is both attractive and understandable.



*The Doulos* has since 1977, visited countries, and has been on board. She is still sailing the seas.



*The Doulos* features a family book exhibition on board the ship, with a broad range of subjects.

### • Operation Mobilisation

P.O. Box 30221  
SUNNYSIDE  
0132  
Tel. (012) 333-2180  
Fax. (012) 333-2169

### • Doulos Coordinating Office

8 St. Francis Road  
Diep River  
Cape Town  
Tel. (021) 75-8540  
Fax. (021) 72-8252



# Los

## Africa

### 21st century



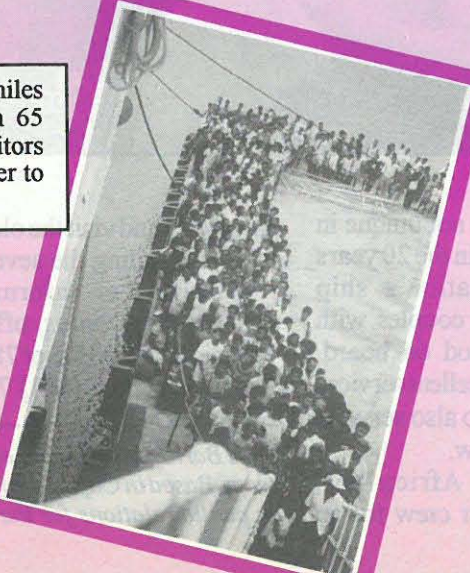
The Doulos represents a bold experiment in international understanding and goodwill. On board, East meets West in a unique environment of living, learning and working together.



## PRAYER REQUESTS

- 1** Accommodation is required for a variety of periods between May and 17 October. This is for ship and overseas personnel travelling to S. Africa. If you would like to offer hospitality, please contact **Henriette Saindon** for details. Tel. (021) 788-2444 or the office at (021) 758-540.
- 2** Willing people to coordinate evangelism teams, which will involve accommodation and transport in the major cities in SA. Please contact **Kathi Tarantal** for details: (021) 758-540.
- 3** Male volunteers to assist with the electrical project between May 17-Sept. 17. Contact **Phyllis Chia** for application forms at (021) 758-540 or fax (021) 728-252.
- 4** Please pray for the finances to complete the electrical refit. Half of the R6 million has already been pledged. We also require finances for the publicity for the ship visit in the four ports.
- 5** Unity amongst believers and a spirit of cooperation for each port, that SA Christians will catch God's vision for world mission.

0,000 nautical miles  
ifferent ports in 65  
er 10 million visitors  
est passenger liner to



## CONTACT NUMBERS IN THE FOUR PORTS:

**E. London: 7-18 Apr**

**Cape Town: (021) 758-540  
Doulos Office 28 Apr-9 May**

**Port Elizabeth: (041) 521-315 Mr. Peter Myles;  
(041) 732-950 Rev. Ernie du Plooy 20 Oct. - 1 Nov.**

**Durban: (0322) 376-375  
Pastor Mike Sunker 3 - 23 Nov.**





(continued from page 27)

officer in the merchant Navy. At the time of the 1978 visit, George was

coincided with the return of George's Master's certificate, and again the Booth family will be afloat and heading back to their native shores: first to East

extended visit. There will be port programmes at each stop, during which time the ship will be open to the general public, the book exhibition will be selling over 4,000 titles, and a number of on-board seminars will be taking place. A full programme of events will be distributed throughout the churches.

The *Doulos* was open to the public in East London from 7-18 April; in Cape Town it will be open from 29 April - 9 May; in Port Elizabeth from 20 October - 1 November; and in Durban from 3 - 23 November. For the five months between May and October, the ship will be closed to undergo an electrical refit in Cape Town. Nearly a third of the crew will be involved in evangelism throughout Southern Africa whilst the remaining families and over 100 engineers will stay in Cape Town.

For the Booth family and others like them, to have an extended period in a port of call is a blessing, as so often they would only have a few days to experience a culture first hand.

The captain and crew of the *Doulos* extend a warm welcome to the residents of South Africa to climb aboard the



working in Japan, but a group from the ship came to speak in their home church in the Strand.

As a result of that visit, the Booths wrote to O.M. to get more information about the ministry and decided that this was the kind of life they were looking for—one that combined their Christian commitment with the opportunity for George to utilise his newly acquired Master's certificate.

So in January 1979, they flew to Mexico to join the *Doulos*, the sister ship of the *Logos*, taking their 18-month-old daughter Shirley with them. During the next ten years, their second child Rolfe was born in South America and narrowly escaped being given a string of names by the authorities; and when Philip was born in Spain, they had to get exemption from the State Governor to allow him the English spelling of his name!

When their eldest child was eleven years old, they decided the time had come to be land-based again. This time they were to head up the New Zealand office of Operation Mobilisation, which is responsible for recruiting hundreds of Christians for short-term mission experience, and with O.M., that can be anywhere from Spain to Siberia to Papua New Guinea!

When the decision was made to bring the *M.V. Doulos* back to South Africa after a six-year absence, it

London, followed by Cape Town, Port Elizabeth, and Durban.



The Booth family are not unique in being a family "at sea." In the 20 years of Operation Mobilisation's ship ministry, many married couples with children have served God on board. The children enjoy the excellent services of Christian teachers who also serve as part of the volunteer crew.

This April South Africa will welcome *Doulos* and her crew for an

gangways and visit the oldest passenger liner still sailing the seven seas.

For further information please contact the *Doulos* office at: 8 St Francis Rd, Diep River 7800. Tel. (021) 758-540/1. Fax: (021) 728-252. □

Jane Barlow is a member of O.M.'s line-up team. Based in Cape Town, she is involved in public relations for the *Doulos*.



# CHRISTENE WERELDWYD



Nagereg vir 300 mense word somer lag-lag voorberei.



Sheila Cheng van Taiwan werk in die "bak" waar al die enjinkamerwerkers met hulle vuil oorpakke eet.



Sharon Erion van die VSA is die programorganiseerder.

**D**oulos is die Griekse woord vir "dienaar" en dit is wat die Doulos is – 'n dienaar wat jaarliks van hawe tot hawe gaan om duisende mense in lande soos Australië, Papua Nieu Guinea, Solomon Eilande, Palau, Taiwan, Suid-Korea, Sri-Lanka, Indië, Moldawiese Eilande, Japan, Rusland, Singapoer, Seychelles, Tailand, Kenia en nou ook Suid-Afrika met die Woord van God te bedien.

Lees 'n mens deur die verslae wat ná elke hawebesoeke saamgestel word, kom

hy onder die indruk van die geweldige honger wat daar regeer die wêreld na die evangelie is en die bydrae wat die sendelinge aan boord van die Doulos lewer om duisende soekendes na die Lig te lei. Toe die Doulos vroeër vanjaar drie weke lank in Madras, Indië, was, het bykans 50 000 mense besoek aan die skip afgeleë. Sowat 12 000 mense het programme op die skip bygewoon en daar is 83 byeenkomste op land aangebied. Die groot aantrekkingskrag – veral in die ontwikkelende lande – is die groot boekwinkel wat Christelike sowel as opvoedkundige boeke verkoop. Gedurende Maart vanjaar in Colombo, Sri Lanka, het 139 000 mense die skip besoek om boeke te koop en elkeen kon weggaan met 'n gratis Bybelgedeelte of pamflet. Op die

Seychelles is daar binne vyf dae 50 000 boeke verkoop.

Die Doulos is uniek in dié sin dat dit volgens die *Guinees Book of Records* die oudste passasierskip ('n tydgenoot van die Titanic) is wat nog in gebruik is en ook die grootste drywende boekwinkel aan boord het. Dit bied die sigbare getuigenis dat 300 mense van sowat 40 verskillende nasionaliteite, afkomstig van al vyf kontinente, in liefde kan saamwoon en saamwerk sodat jy daaroor verstom staan. In 'n beperkte ruimte – die skip is 130 m lank en 16,6 m wyd – werk hulle met net een doel voor oë en dit is die uitbreiding van God se koninkryk. Die 300 mense aan boord sluit ook die 30 kinders van die 20 getroude pare in en die gemiddelde ouderdom van die mense aan boord (kinders uitgesluit) is 28 jaar.

Almal – van kaptein George Booth, 'n Suid-Afrikaner, tot Tess wat saam met haar span van vyf verantwoordelik is vir die netheid van die skip – is aan boord as vrywilligers. Dit beteken dat hulle geen salaris ontvang nie, slegs R45 per maand sakgeld kry en sowat R2 000 per maand moet bydra om deel van die bediening te kan wees. Die meeste

Die Doulos, bekende sendingskip van die internasionale sendingorganisasie, Operasie Mobilisasie (OM), het vroeër vanjaar in Suid-Afrika aangekom. ADRILOUISE VAN RENEN het die vaart van Oos-Londen na Kaapstad meegemaak en vertel hier hoe daar op dié skip geleef en gewerk word.





# Doulos IN SUID-AFRIKA

Foto's: Creative Colour

word finansiële deur 'n gemeente, hulle familie of 'n aantal individue ondersteun. Hier en daar is ook iemand wat al sy aardse besittings verkoop het vir geld om op die skip te kan werk.

Almal aan boord is óf 'n personeel-lid óf 'n bemanningslid en elkeen het 'n vasgestelde werk. Dit kan enigiets van radio-operateur, ingenieur, kok (wat weekliks vir sowat 6 300 borde kos verantwoordelik is), programbeplanner, werk in die wassery, onderwyseres vir die kinders, skottelgoed was tot telefoniste wees, en die skotte waarvolgens elkeen werk, verseker dat alles op geoliede wiele loop. Wanneer dit by evangelisasiewerk in die hawens kom, word daar geen onderskeid tussen bemanning en personeel getref nie en almal is deel van die uitreikspanne.

Om die kontak met die mense van elke land so maklik en geslaagd as moontlik te maak, word almal aan boord deeglik in al die moets en moenies van die vreemde kultuur wat op hulle wag, geskool voordat hulle in 'n nuwe land ingaan. In Indië moes die meisies byvoorbeeld hulle Westerse kleredrag vir sari's verruil terwyl die mans voor hulle

aankoms in Suid-Afrika moes verneem dat respek hier aan dames bewys word deur hulle onder andere eerste by 'n deur te laat instap. Dit het 'n vreeslike oefenry – veral onder die Oosterlinge – tot gevolg gehad.

Die werk word in verskillende hawens op verskillende maniere aangepak – afhangende van die behoeftes in die bepaalde land of stad. Deeglike navorsing word sowat ses maande voordat die skip in 'n hawe aankom deur 'n voorbereidingspan gedoen wat saam met plaaslike gemeentes en kerkleiers werk. Kontakte word opgebou en daar word bepaal waar die evangelisasiespanne sal werk en wat hulle sal doen. Programme word dan aan boord sowel as op land aangebied. Die behels konferensies, skoolbesoeke, vertonings van die Jesusfilm, kerkbesoeke, kinderevangelisasie, poppekaste, buitelugdramas en praktiese dienswerk.

Die Doulos met sy 300 mense aan boord demonstreer ook Christenskap op 'n praktiese manier deurdat die materiële nood wat in sommige lande hoogty

vier, deur die sogenaamde "Barmhartige Samaritane"-groep aan boord verlig word. 'n Voorbeeld van dié werk is die 7 700 "Love packs" wat verlede jaar in Vladivostok, Rusland, aan Christengesinne uitgedeel is. Christen in Suid-Korea het die pakke gepak terwyl die Doulos in dié land was. Elke een van die pakke het tussen 20 en 40 k gewee en het kos, klere, lekkergoed en speelgoed bevat. Binne-in elke "Love pack" was vyf kaartjies wat aan nie-Christene uitgedeel kon word. Hulle kon dan ook van die "Love packs" bekom deur na die kerk te gaan waar hulle terselfdertyd die evangelie gehoor het.

Een van die groot hoogtepunte vir die Douloids (soos die Doulosbewoners hulleself noem) is die sogenaamde "Anything and Everything" ("any thing, and

► Blaai oor  
as







Links: Aan boord van die Doulos is ook vyf Suid-Afrikaners. Vlnr staan Annelie van Renen, Cecilla Kleynhans, Stephan Smithdorff, Megan Coltman en Liewkje Nilsen.

Regs: Eija Siljanter kom van Finland en werk in die wassery waar al die skipbewoners se klere gewas word.



Bo: Michael Mullins (Ierland) is die radio-operateur en word veral ingespan vir buitelug-evangelisasie.



Bo: 'n Groot deel van die werk in die verskillende hawens draai om die boekwinkel.

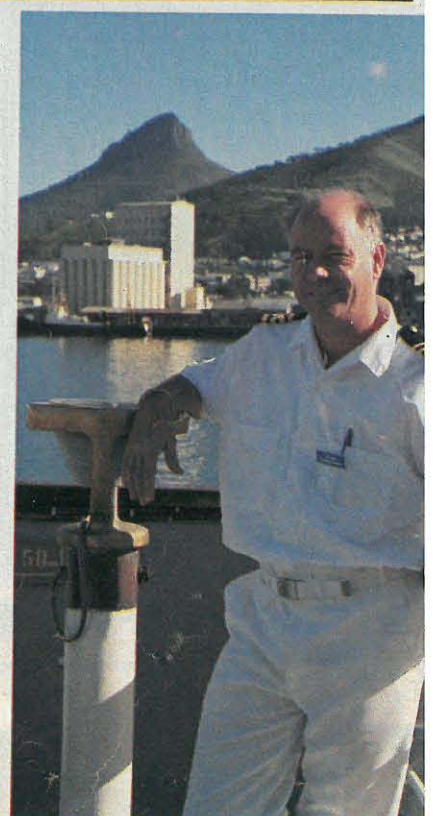


Bo: Die Booth-gesin, Rod, Nellie en hulle vier kinders, is een van die gesinne aan boord wat in 'n piepklein kajuit woon.



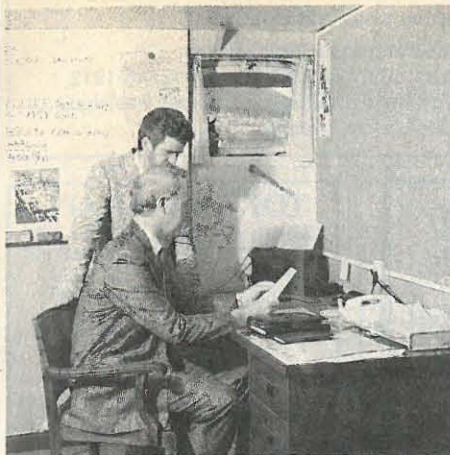
Links: Anita Owens, afkomstig van die VSA, is een van die onderwyseresse by die laerskool aan boord.

Regs: Kaptein George Booth





Doulos  
◁ Van bl 17



Die direkteur van die Doulos, Bernd Gulker (voor), en die vise-direkteur, Mike Hay, gaan die uitreikingsprogram in die Kaapse hawe na.

how, any way") tydens hawebesoeke. Elkeen aan boord kry ten minste een maal elke ses maande die geleentheid om deel van 'n "A-team" te wees. Só 'n span bestaan uit ongeveer tien mense wat vir sowat twee weke weg van die skip af werk. Die werk wat gedoen word, wissel tussen die bou van kerke tot evangelisasiewerk. Almal getuig dat dit twee weke van harde fisiese werk is, maar dat die spangees en noue skakeling met die land se bewoners – daar word saam met hulle gewoon en gewerk – sorg dat dit 'n onvergeetlike herinnering word.

Alhoewel almal deeglike opleiding deur Operasie Mobilisasie ontvang voordat hulle aan boord van die Doulos of sy susterskip, Logos II, gaan, vind daar ook voortdurend indiensopleiding plaas. Aan die hoof daarvan staan Jimmie Christie. As opleidingsdirekteur maak hy seker dat die opleiding van personeel op so 'n vlak is dat dit hulle werklik in hulle bediening sal help. Hy glo dit moet 'n bydrae lewer tot hulle studies sowel as die uitbreiding van hulle vaardighede.

Die geestelike welsyn van die Douloids is van groot belang. Omdat 'n mens maklik verlore kan raak tussen 300 mense, is almal op die skip in "gesinne" verdeel. Só 'n gesin bestaan uit sowat 15 lede met aan die hoof daarvan 'n ouer getroude paar wat die rol van "pa" en "ma" vervul. Binne hierdie kleiner groep word daar na mekaar se belange omgesien.

Berit Thomsen, afkomstig van Swede, staan aan die hoof van die enkellopende dames aan boord. Sy vertel dat dissipline aan boord baie streng toegepas word. "Die reëls is iets wat deur die jare ontwikkel het – OM is al 30 jaar oud en die skeepsbediening 20 jaar. Veral wat die sosiale lewe betref, hou ons die leisels styf vas. Niemand

mag 'n vaste verhouding met iemand aan boord aanknoop voordat hy of sy nie 'n jaar lank lid van Operasie Mobilisasie is nie. Wanneer iemand 'n belangstelling in 'n persoon van die teenoorgestelde geslag ontwikkel, moet hy of sy dit vir eers tussen hom of haar en God hou. Wanneer die jaar verby is, kan hulle die leiers aan boord nader wat dan vasstel of dit 'n gemeenskaplike belangstelling is. Indien wel, word hulle toegelaat om 'n vaste verhouding te hê wat voorregte soos vier ure per week alleen in mekaar se geselskap, en een eete per dag saam met mekaar, meebring."

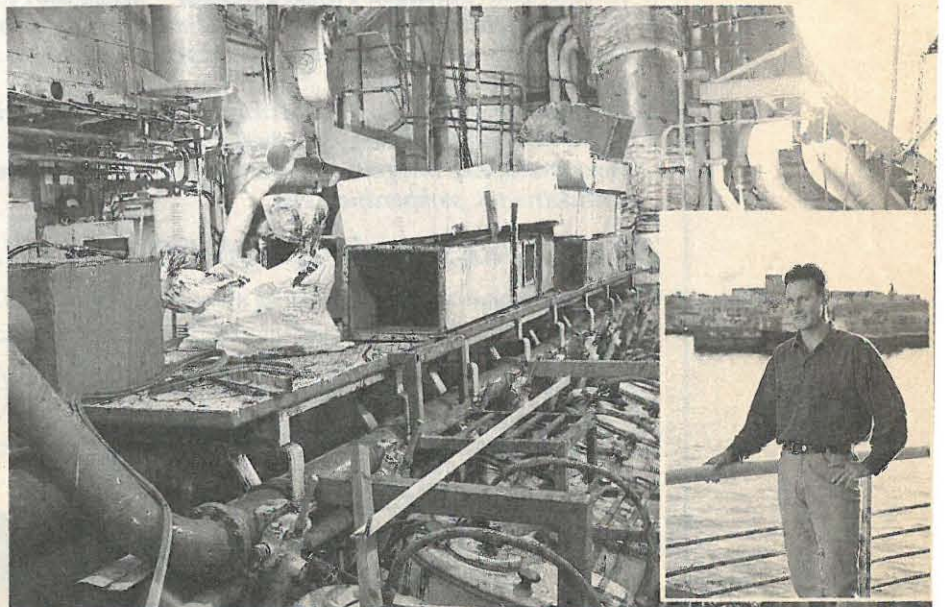
Die feit dat die Doulos die oudste passasierskip is wat nog in gebruik is, bring ook mee dat baie aandag aan sy instandhouding en onderhoud gegee moet word. Daarom ondergaan hy op die oomblik 'n lewensbelangrike "hart-oorplanting", naamlik die omskakeling van die elektrisiteitstelsel van gelykstroom na wisselstroom, in die Kaapse hawe. Die rede hiervoor is dat dit veiliger is, onderdele en motore vir die ou stelsel nie meer beskikbaar is nie, baie min mense die ou motore kan herstel en die skip se bedrading dringend vervang moet word. Volgens Bernd Gulker, direkteur van die Doulos, is dit 'n byna onmoontlike taak wat verrig moet word. "Dit is 'n proses wat nog bitter min in die wêreld uitgevoer is, maar wat dit werklik uniek maak, is die feit dat dit nog nooit deur 'n skip se bemanning gedoen is nie. Na jare se gebed, beplanning en deeglike voorbereiding, glo ons egter dat die projek suksesvol afgehandel sal kan word."

Johannes Thomsen, hoof-ingenieur aan boord van die skip en gedurende die afgelope jaar ook hoof van die pro-

jek, vertel dat die projek sowat R4,5 miljoen sal kos en sowat 100 000 manure sal verg. "Dit beteken dat 150 werkers tussen vier en vyf maande voltyds aan die projek sal werk. Ongeveer 60 km kables, 110 gelykstroom-motore en 175 elektriese panele moet vervang word. Ons is onderhewig aan baie streng internasionale reëls en regulasies en daar is geen kortpad vir ons nie. Alles wat ons doen, moet op standaard en volgens die reëls wees. Daar sal dus twee keer per week inspekteurs aan boord kom om seker te maak dat alles wat reeds gedoen is, reg is."

Die verhaal van die skip en die werk wat gedoen word, is fassinerend. In my gesprekke met die baie verskillende mense aan boord het ek egter onder die indruk daarvan gekom dat die werklike verhaal van die Doulos die verhaal is van 'n ongelooflike verskeidenheid mense met verskillende kulture, etnisiteit, vermoëns, opleiding, taal en sosiale status is wie se harte oorloop van dankbaarheid vir alles wat God vir hulle gedoen het en dus nie anders kan as om dit met die wêreld te deel nie. En dit is presies wat hulle gaan doen wanneer die Doulos op 17 Oktober uit die Kaapse hawe vaar om die Blye Boodskap verder uit te dra.

Operasie Mobilisasie beoog om sowat 50 Suid-Afrikaners te werf om in Oktober vir twee jaar by die Doulos aan te sluit. Die nuwe sendelinge sal gedurende Augustus en September 'n spesiale verkorte opleidingsprogram deurloop. Belangstellendes kan mnr Francois Vosloo by die Operasie Mobilisasie-kantoor in Pretoria by tel (012) 333-2188 skakel.



In die enjinkamer styg die temperatuur soms tot 50°C. Dit is ook hier waar 'n groot deel van die projek afgehandel sal word. Thomas Buff van Switserland (inlas) werk as wag in die enjinkamer.



# Doulos

EAST LONDON  
CAPE TOWN  
LAY UP IN CAPE TOWN  
PORT ELIZABETH  
DURBAN  
MAPUTO

*Exciting God's People  
to Finish the Task  
of World Evangelism*





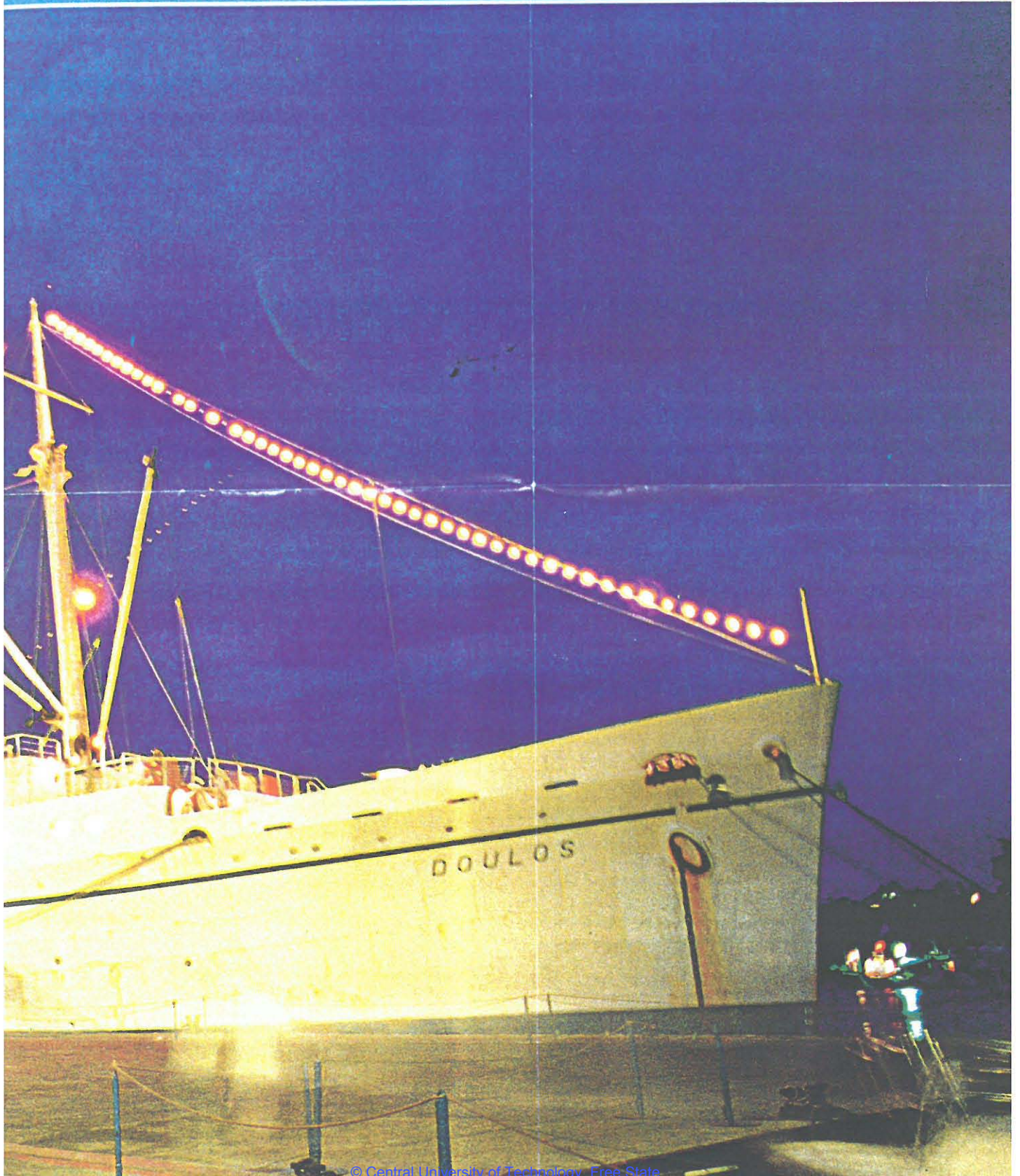
## Dates

7 APR — 18 APR 1993  
29 APR — 10 MAY 1993  
17 MAY — 17 SEPT 1993  
20 OCT — 1 NOV 1993  
3 NOV — 23 NOV 1993  
24 NOV — 30 NOV 1993



### Operation Mobilisation

Bringing hope to the peoples of the world







**"There can be no greater thrill or achievement than helping people enter the Kingdom of God through faith in Jesus Christ."**

PHOTOGRAPHER : UNKNOWN

PHOTO COURTESY OF OPERATION MOBILISATION

## 7. PRACTICAL ISSUES TO BE DEALT WITH IN MISSIONARY WORK

The distinctive difference between mission photography and secular or commercial photography is the motivational factor. Money and success is usually the motivation behind commercial photography, whereas the motivation behind mission photography is: How can I serve a purpose for the Lord here on earth?

Mission photographers work as hard as any other photographers. On the Doulos there is a full-time photographer who also has missionary responsibilities.

Susanna Burton assured me that she is just as motivated as a missionary photographer. She takes a break every three to four years and returns to New Zealand as a freelance photographer.

One of the most important aspects one has to remember is that people look up to you as an example and your life is a testimony. You have a responsibility to God and yourself. If you have a personal relationship with God and are filled with the Holy Spirit, your behaviour comes naturally from within.

When taking photographs at religious events in churches or at other venues, the photographer could disturb the atmosphere by making use of a flashlight. The photographer needs to be sensitive and use his discretion in these situations.

On one occasion Susanna Burton was taking photographs at a conference. The speaker noticed that the photographer was standing quite close to her, and refused to continue with her speech until the photographer had stopped taking photographs. Susanna was very embarrassed and sat down in the nearest available chair.



In various countries of the world the photographer has to adapt to the culture of the indigenous people by for example - imitating their way of dress and partaking of local delicacies. It is important to observe their traditions and respect the lifestyles of the people you are working with.

Communicating with the subjects is important in order to achieve the composition or message you are seeking.

The photographer's mission is twofold. Taking photographs can create opportunities for sharing the gospel message.

The presence of a camera can give you access to ceremonies you would not normally be able to attend. For example, Marike Pretorius, a missionary working among Muslims in Cape Town, was allowed to attend a baptism ceremony for boys from which women are excluded.

It is a privilege to spread the Good News of Jesus Christ using your camera to initiate opportunities to share.



**"Life for God's Kingdom"**

PHOTOGRAPHER : SUSANNA BURTON

PHOTO COURTESY OF OPERATION MOBILISATION

People shots are my favourite,  
I enjoy faces, but more  
than anything:

I like using a camera  
to get to know the great  
vast expanse of God's  
creation.

Susanna Burton

## 8. SUSANNA BURTON

Susanna Burton is the official photographer of Operation Mobilisation's two mission ships, Logos and Doulos.

Susanna was my only real link with mission photography. There are many missionaries that take photographs, but this is Susanna's ministry.

Susanna has always had an adventurous nature. She is one of three daughters of Max and Pegg Burton, of Wellington, New Zealand. Her art teacher suggested photography as a career. She was trained at a newspaper, Truth, and later worked as a freelance photographer.

She joined Operation Mobilisation in 1979 and since then her life has been an adventure of a different kind. She has visited more than 66 countries to share her Christian beliefs with people in far flung corners of the earth and photograph them in their daily life.

Operation Mobilisation is an International Christian missionary organization working in 65 countries as well as through the ministries of their two ships, Doulos and Logos II. The teams are mostly interdominational and international.

People join Operation Mobilisation on a voluntary basis and trust the Lord for their full financial support. No one in Operation Mobilisation receives a salary. You also need to develop a good prayer support base and go with the recommendation of your local church and spiritual leadership.

Prior to leaving for any of the Operation Mobilisation fields of service you are required to first attend a six months preparation period and after that you would go to an International New Recruit's Conference in Europe and from there proceed to your field of service.



Susanna worked as a volunteer on the Logos when it was in port in New Zealand. She enjoyed the contact with committed Christians from 30 different countries. The ministry on the ship had a great effect on Susanna.

"There was a right way to join the ship, and that was to be a born-again Christian sent by your church to an international recruiting conference in Europe, and be signed up for two years. I didn't do it the right way," she said. (New Zealand Woman's Weekly Nov 2 1987)

"I was a born-again Christian - I'd had a full baptism by water and made a conscious commitment to Christ - but I couldn't wait for all the rest." (New Zealand Woman's Weekly Nov. 2 1987)

Susanna phoned the girl's leader, Joy Emery, the night before the Logos was to leave New Zealand. Joy reminded her of her training requirements and told her to send her references to New Caledonia, where the ship was heading.

"Instead, I bought an air ticket and took the references there myself, along with two changes of clothing, my camera, a tripod and film. I heard later the ship leaders had been discussing the need for a photographer, and on the whole they were glad to have me." (New Zealand Woman's Weekly Nov. 21 1988)

After travelling through the Pacific and South East Asia, she was transferred to the Doulos in South America and arrived back in New Zealand in 1982. She stayed for two and a half years in Auckland, during which time she freelanced for the Woman's Weekly.

She rejoined the Doulos in 1985, this time travelling to Africa and India. In October 1987 Susanna boarded the Logos in Chile where she had dramatic experiences.

## The Logos Story:

In a midnight storm 4 January 1988 after the Logos left Ushuaia, and entered the Beagle Canal at the southern tip of South America the ship with 139 people on board struck rocks.

Susanna realized how dramatic the situation was. The moment they were told to get their life-jackets, she went for her camera and started taking pictures at once. She forgot all about her budget and knew she was involved in a shipwreck as a passenger but knew she had to record it. Shipwrecks don't happen every day.

At 5 am the ship moved 10° to one side, after a hole had been worn in the bottom by the grinding of the rocks. The captain ordered everyone to starboard, and everyone rushed over except for one mad photographer, still snapping away.

Then the order came to abandon the ship. They had to leave without going back to their cabins for anything. Susanna lost a lot of valuable film etc., but managed to leave the ship safely. They were taken to a little naval base on an island miles from anywhere.

Susanna recalls "The professional side of me took over completely, and not till we were on dry land did I have a good cry." (New Zealand Woman's Weekly, Nov. 21 1988)

Susanna said they had grown close in that disaster, and realised how important they all were to each other, but they had to split up.

Although Susanna drove everyone mad with her photos during the shipwreck, they were very glad, because these photographs were published worldwide. It also helped to raise funds for the Logos II.



**Fig. 5**

Susanna is always spontaneous, talking to people and when she takes photographs, she keeps contact with the people unless it is unwanted. She usually obtains permission before taking a photograph.

In posed photographs, in contrast to spontaneous photographs, she positions the subjects exactly after explaining what she requires.

She normally previsualize her photographs to maximise the possibility of a good outcome.

Every three to four years she replaces her cameras, and prefers using Nikon and Fuji films.





**Fig. 6**

Susanna wanted a good angle, so she climbed up a crane and took this photograph with a wide angle lens.

While the ships are in port, the missionaries aboard are doing outreaches, open air campaigns mime, and drama and sketchboard evangelism etc. On the ships they receive  $\pm$  3000 visitors a day. The ships house the biggest floating bookshops in the world. The visitors attend programmes, conferences and youth concerts etc.

This photograph illustrates some of the ship's ministry activities.





**Fig. 7**

Susanna climbed up the mast of the ship and photographed the ship family.



Fig. 8

This photograph depicts a typical situation involving an interpreter being used in evangelical work. The attraction of this photograph lies in the angle from which it was taken.

This photograph depicts spontaneous sharing and was not posed. The composition of this photograph appeals to me and an interesting feature is the faceless person in the background.



Fig. 9





**Fig. 10**

This photograph was taken to illustrate the different nationalities found on the ship.

The positioning of the people with the ship and the mountain in the background is an interesting feature of this photograph.

This was a very windy day and the sun was shining brightly (noon), so a fill-in flash was used to soften the shades.





**Fig. 11**

This photograph was taken in India. Susanna found the contrast of the one European woman among the Indian women appealing.

Susanna included the Hindu God as a contrast to the spreading of Christian literature in this photograph.

The spontaneous interaction of the people and the boy in the foreground, completing the circle, heightens my appreciation of the photograph.



**Fig. 12**

This photograph is also taken in India during an outreach programme. A Chinese woman is bringing the good news to the people of India.

An interesting feature of this photograph is the repetition of blue, which draws the eye from the girl, via her book to the other people.

Susanna is spontaneous and is always talking to people. She is interested in their activities and lives. She has a sparkling personality and mixes easily on a social level.





**Fig. 13**

This is one of the few snapshots taken by Susanna. She normally plans a shot and set the people up. This composition works very well.

I find the out-of-focus background combined with the pained expression on the woman's face appealing.

This comes from an Audio Visual presentation called "People need the Lord."



**Fig. 14**

One day Susanna and a friend were sitting on a beach where Moslems pray.

She noticed the sunset and asked one of the men to pray in the direction of the sun.

Later on she realized that she had asked him to pray in the wrong direction from Mecca.

"You have to be bold and ask to get good photographs" she replied afterwards.





**Fig. 15**

This is a posed photograph. She used the Indian woman reading the Bible combined with a suitable background.

Susanna used backlighting and asked the lady to position the (vale) like this. The lighting gives this photograph a spiritual and ethereal quality.

This photograph was printed as a post card with the words: "Make room in your heart ...."



**Fig. 16**

This is also a posed photograph. It illustrates the different cultures praying for the world around a map.





**Fig. 17**

This photograph is taken at Cochin, a fishing village in India.

She asked the one person to use his hands while talking to the other person.

At first she didn't see that the other person was smoking, but it works effectively in this photograph.

She also made use of backlighting in this photograph creating the silhouettes.



**Fig. 18**

"Painting with light"

With this photograph she won \$ 1000 first prize in the recent DAC Communicat New Zealand contest.

It is taken at the railway station in Bombay, India.

"I was standing on a balcony looking down fascinated by the movement and colour, especially the saris. I could see a patch of light from a skylight in the roof. I set my camera on a tripod with a cable release and a 10 s exposure and ran down the stairs to stand in the sunny spot. I knew that the picture would capture that feeling you get overseas of being so conspicuous even in a crowd." (Susanna Burton - interview)



The 'last century' mood of the picture and its ethereal quality are due to light and colour, says Susanna, and to her straw hat and head-to-toe dress - "I don't dress like that in New Zealand but in India to be covered is a mark of respect." (North & South Jul 12-14)

When she was presented with the award, she confessed that she hadn't actually pressed the trigger - her Indian escort had while she was surrounded by "a mass of humanity".

Susanna had never experienced ill health on her travels and has never had anything stolen. Her luggage includes several thousand rands worth of camera equipment.

"I have always felt safe and I have never felt alone" she says. (New Zealand Woman's Weekly Nov. 2 1987)

She doesn't earn any money and even the clothes she wear are sent to her by the mission which is supplied by Christians from around the world.

When she is at home she does a large amount freelance photography and mobilises churches through talks, slide shows and by sharing her faith and experiences.

"God asks each of us to do little things but out of that people's  
lives are touched"

Susanna Burton



**"I tell you, open your eyes and look at the fields. They are  
ripe for harvest"**

Jesus Christ

PHOTOGRAPHER : UNKNOWN

PHOTO COURTESY OF OPERATION MOBILISATION





## 9. AUTHOR'S WORK

I love the old traditional African countries, and had the privilege of going to Mozambique with Operation Mobilisation.

The atmosphere in Xilembene, Gaza province, was so peaceful on that morning, although the people were walking in all directions.

Observing the people made me feel that they were leaving the past behind and entering a new era.

I emphasized the foreground in this photograph in an attempt to create an unbalanced, uneven feel. The viewer is drawn by the light alongside and at the end of the road. This could be symbolic of the 14 years of war that is left behind. The mist that the people are walking into gives the impression of an uncertain future that awaits them.

The communication gap that exists is illustrated by the lack of telephone lines connecting the telephone poles. The figures can not be identified and this creates the impression that the photograph was taken in any poor Third-World African country.

An appealing feature of this photograph is the colour reproduction and the misty atmosphere. It is as if there is a light present in their uncertain future. The people fix their eyes on this light and keep walking towards it.

This scene reminds me of the lyrics of a song from the film Caravans.

*"Oh I don't know where I'm going but I'm going....."*

The photograph was shot on Fujichrome 100, without the use of any filters, with Ricoch KR 10X and 50mm Pentax f1.7 equipment.



**Fig. 19**





**Fig. 20**



**Fig. 21**



I was struck by the poverty that exists in Mozambique. An example of this was a woman who bent down to pick up a few mielie pips that had fallen on the ground. I had walked past these without even noticing them, and realised then what their plight was.

I wanted to capture the poverty and primitiveness that I observed. As we walked back to our tents I came across a woman stamping corn. As my knowledge of Shangaan and Portuguese is very limited I used gestures to obtain permission for this photograph.

It was early morning and the sun had an orange cast which created a warm atmosphere. The woman's clothing illustrates her poverty. The nudity of the boy and his sad expression gives the viewer an insight into their living conditions. These conditions could be the result of the long drawn out war and there is an uncertainty about the future.

The composition of this photograph appeals to me because of the rich colours and the natural elements present.

The photograph was shot on Fujichrome 100 with a Tokina 35-70 f 4.5 200 mm lens.



**Fig. 22**



The subject in this photograph reminded me of Moses in the new South Africa.

An interesting feature of this photograph lies in the position of the subject in relation to the road signs, cars; tarred roads etc. It seems as if he is calling on the viewer to make a choice - read his message which points upwards towards heaven or the road sign which points downwards.

He is surely unique in his ministry. He did not like the idea of being photographed as he believes that cameras are from the devil. He said: "Ek is nie een van Radiokansel se filmsterretjies nie, loop weg."

This photograph was taken with some difficulty in Stellenbosch. The subject was not eager to be photographed, pedestrians had gathered to observe the scene and cars kept passing blocking my view. It did, however, make me wonder how many people were familiar with the verses written on his board.

The photograph was shot on Agfacolour 100 with a Soligor lens.



**Fig. 23**      *Only GOD fills the emptiness of man*



This poster was photographed in a house that was going to be demolished. The torn wallpaper and pieces of wood are symbolic of our lives. The sun from the window reflects from the ground onto his face.

An attempt was made to create a mood of emptiness. Even though many objects surround the subject he may be feeling hollow inside.

The message I want to convey through this poster is that the vacuum or emptiness can only be filled by Christ.

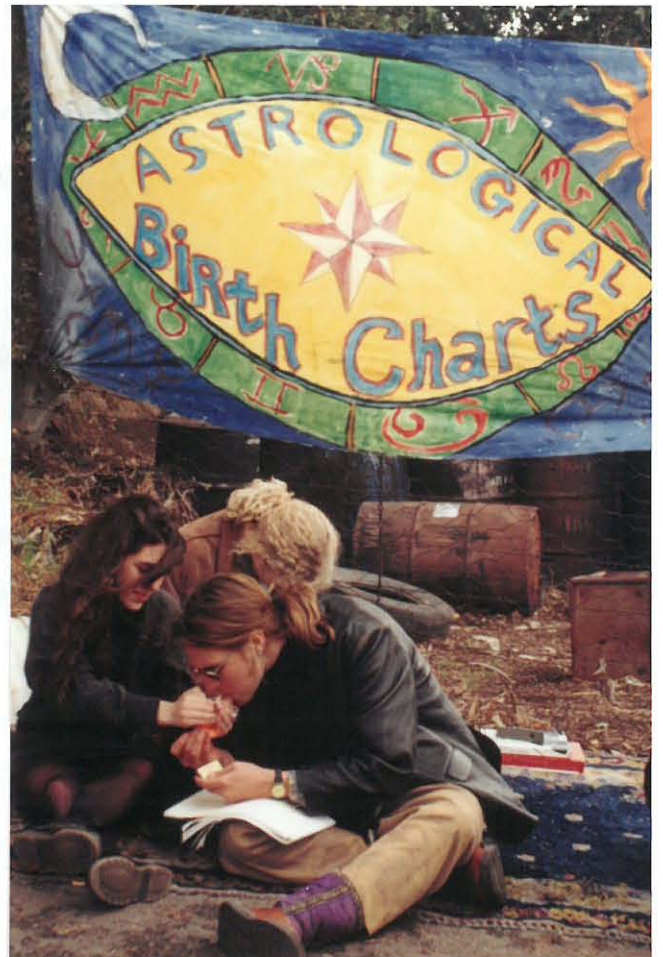


*Fig. 24      Restore unto me the joy of thy salvation*  
*Ps.51:12*



This photograph was taken in the same house as fig 23. It depicts a world that is falling apart. It creates the impression that the subject is sinking deeper and deeper, further away from the light. Although the light is accessible and very close, it seems as if something is keeping the subject captive between the two walls. The light at the top and darkness at the bottom of the poster is preplanned.

The joy and happiness that a person experiences after becoming a reborn Christian can disappear if the person does not work on their relationship with God. These joyful times only return when the relationship with God is restored and by persisting with your faith.



This is a three picture story depicting the Grahamstown Art Festival outreach programme. It was part of the Love Southern Africa conference in June/July presented by South Africa Mission Association. An interdenominational group of 100 Christians went to Grahamstown.

There were many occultic events; and with the religious freedom that exists, every one stood for what they believed in.

The composition of the photograph with the two Hari Krishnas making music is appealing because of the movement and the way in which the one man is looking up, in search of his god.

An interesting feature of the three people sitting in the alley is the saturated colour and their illuminated hands.

The main photograph shows one of my team mates from Germany, Elke, sharing the gospel with someone. The composition appeals to me as it depicts a living discussion between two people.

I shot these photographs on Fujichrome with Pentax MX and a pentax 50 mm f 1.7 lens.



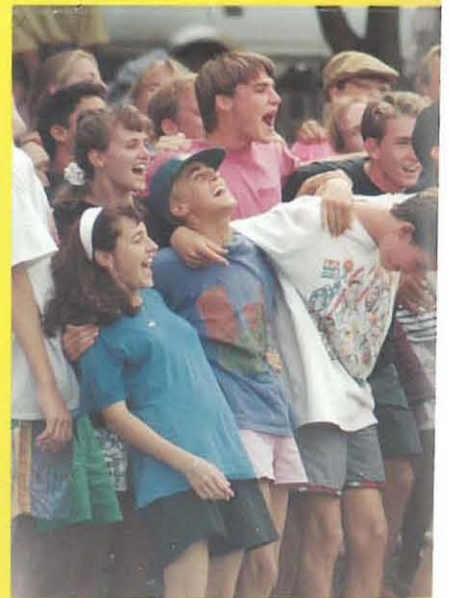
In my work I have attempted to make use of various techniques and kinds of photography Art, (Eg: Appendix E - Most of the photographs taken by the author) documentary photography, posters and slides.

I experienced certain hardships and difficulties throughout my final year : i.e. film failures, inability to reshoot certain outreach programmes; cancellation of slide shows and illness in Grahamstown. Despite these hurdles I have many things to be thankful for. "For we are not fighting against people made of flesh and blood, but against persons without bodies - the evil rulers of the unseen world, those mighty satanic beings and great evil princes of darkness who rule this world, and against huge numbers of wicked spirits in the spirit world." (The Book of Life, p.231)

After every struggle, I know my strength is in the Lord, Jesus Christ who is more than just a conqueror.

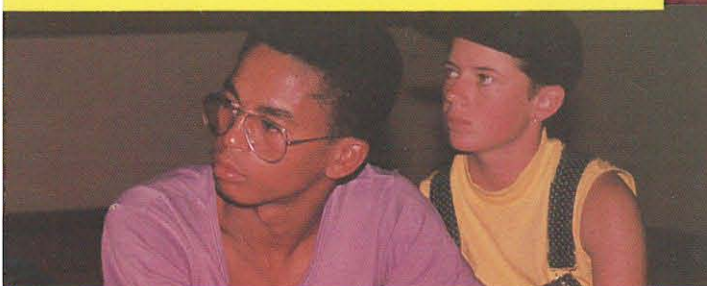
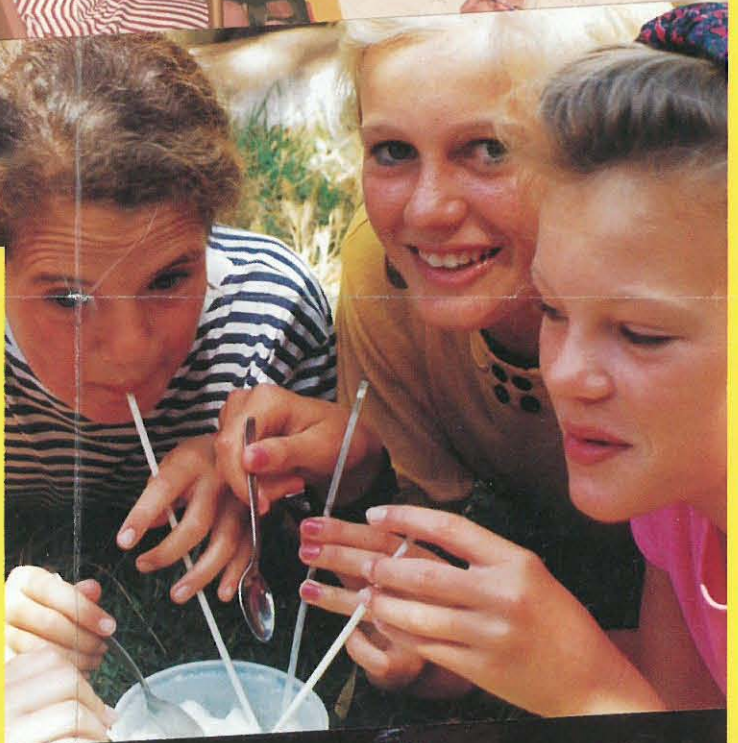
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**"Therefore go ... "**

Jesus Christ

PHOTOGRAPHER : UNKNOWN

PHOTO COURTESY OF OPERATION MOBILISATION

## 10. FUTURE

"Attempt great things for the Lord and you can expect great things from Him."

With the new technology and more and more people involve in missionaries I think the opportunities are infinite.

With YWAM's growing vision, new ideas are entering people's thoughts and we've got a reason to be excited about photography in missions.

I would like to use posters with striking slogans or a series of photographs to make people start thinking and seeking for answers.

I also enjoy drama, music and art and would like to combine it with photography.

To be in God's service is exciting that's why we can use it in a meaningful way.

He was and is the Big Creator. Fathers' love to teach their children, and I just want to sit at His feet with a teachable and obedient heart.



In Him (Christ) lie hidden  
all the mighty, untapped treasures  
of wisdom and knowledge

Col. 2:3

The Book of Life

(INTERNATIONAL BIBLE SOCIETY)

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